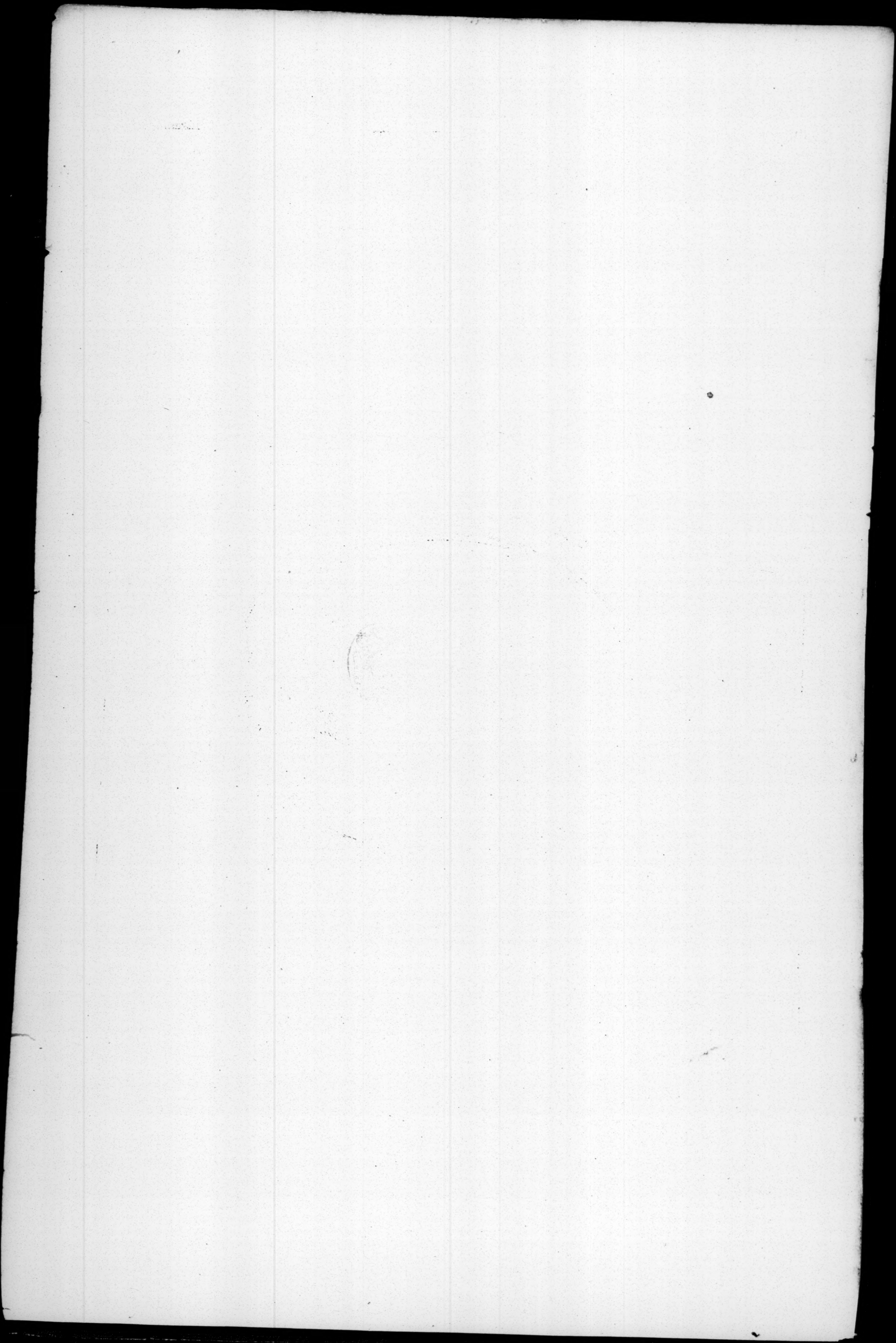




Car. Snellinus

G. Bickham sculp.



The PREFACE.

March the 27th, 1712.

I HAVE here furnish'd YOU with such plain, easie, and useful EXAMPLES in the several HANDS, as may help to fit them for BUSINESS: And as I am certain every Judicious Man will readily allow, That this ought to be the chief Aim in BOOKS of this kind, so I am perswaded, that even some of our late Authors, who have made *Owls, Apes, Monsters,* and *Spieg'd Letters*, to great a Part of their COPY-BOOKS, could not but know, that *Merchants* and *Clerks*, are so far from admitting those wild Fancies, and the Strokes they have so plentifully struck through the Body of their WRITING, as a Part of PENMANSHIP; that they despise and scorn them: From whence it seems to me, that these Men have acted contrary, even to the little Knowledge they have, in hopes, by amusing the Ignorant, to gain the Reputation of Masters: And thus we see what mean Shifts the want of Merit drives Men to. But what makes the Fraud intolerable, is to see unwary Youths betray'd into the Imitation of these Trifles; and the Authors of them boasting the Success of their Management. This occasion'd several Gentlemen, who are Lovers of WRITING, to importune me to do something that might caution Youth to beware of such COPY-BOOKS, as a proper Means to necessitate those Authors, to forbear advancing such Monsters for the future, and not to suffer a Second Edition of those that have done too much Injury already: I would therefore desire them to throw out such Pieces as they themselves know to be Ridiculous, and supply their Places with something Useful.

S I R,

Charles Snell.

If any Thing could move me to think well of my own Judgment, it is the Esteem you seem to have of it, when you request me to tell the Publick if I can allow Pencil'd Knots, and Knotted Figures, any Place in the ART of WRITING: To which I answer, without Affectation of Singularity, or Prejudice to any particular Person, That I am so far from admitting them a part of Penmanship, that I dare affirm that they have very much hindered the Advances that might have been made in it, and have rendered the Professors of the most necessary ART in the World, almost contemptible; and that I may not be thought too censorious in this, I Challenge all those Authors that have handed them to the Publick, to offer any thing that has the Colour of Reason in their Defence: And I differ so much from those Teachers, that imagine such laborious Productions can hide the Defects of a Piece of bad WRITING, that I think they make it more remarkably Ridiculous: And every Man that has any just Thoughts of Penmanship, knows that a curious Piece of WRITING wants no such Trifles to set it off. Every Letter there is a lively Picture, and every Word makes the Picture speak. Command of Hand may, I'll grant, give an Air of Beauty to such a Piece, if sparingly and judiciously used; but Strokes ill placed, and timorously perform'd, like Monsters painfully pencil'd, are rather a Satyr on the Penman, than an Ornament to Writing. I shall say no more on this Subject at present, because I intend, in a little Time, by a short Treatise, to discover who they are that have brought the Art of Writing into Contempt, and by how many ways the Publick has been impos'd on: In the mean Time, I desire you to give this Letter, and inclos'd Lines, a Place in your BOOK, and if any Man thinks himself injur'd by either, he may do himself Justice by a Publick Advertisement.

October 9th, 1711.

To Mr. CHARLES SNELL,
These.

I am,

S I R,

Your Real Friend, and Humble Servant,
JOHN SINCLARE.

To Mr. CHARLES SNELL.

ACCEPT, my Friend, what Justice makes me do,
And your Oblig'd Hand compels me to;
Great VELDE's Pen immortalis'd his Name,
And MATROTS stretch'd the blowing Cheeks of Fame;
Bold BARBODOR in Freedom did Excell,
But these THREE WORTHS are Reviv'd in SNELL,
And EUROPE now strikes to the British Hand,
For Justice, Neatness, Freedom, and Command;
Yet we're divided, which in SNELL to boast,
Whether the PEN-MAN, or ACCOMPTANT, most.

JOHN SINCLARE.

A

T

To Mr. Charles Snell, These.

S I R,

October the 16th. 1711.

I Understand that some People believe Me to have recommended Mr. Shelly's BOOK to be the Best yet publish'd; and because such a Misunderstanding does suppose me very unjust to my Self, and the Publick, I think fit to acquaint the World, That I am very far from approving the Essays which that Author has made at the Law Hands, nor have I recommended any thing in that BOOK, but some few Pieces of the Round Hand, and Round Text; and if you think fit to cure this Mistake, by inserting these few Lines in what you are about to publish, you will very much oblige,

Your humble Servant,

Thomas Olyffe.

To Mr. Charles Snell, These.

S I R,

October the 20th. 1711.

I AM inform'd that you have almost finish'd your COPY-BOOK, in which you intend to take Notice of the Imposition put on the Publick by a late Author, who has told those Gentlemen, to whom he dedicates his BOOK, That the Greatest Masters of his Profession have readily allow'd it to be the Best yet publish'd; I therefore take this Opportunity to Request you to publish these few Lines for me, which is, only to let the World know, That there was no more of that BOOK Recommended than Two or Three Pieces of the Round Hand, and Round Text; and also to assure you, That I shall at all times be very willing to join with you in Exposing any Man that shall attempt to introduce a whimsical Humour, for a New Modish Way of Writing. I'm perswaded you cannot use such words more Severely, than what will be approv'd by every honest P E N M A N, and particularly,

S I R,

Your humble Servant,

Ralph Snow.

To Mr. Henry Overton, These.

S I R,

December the 24th. 1711.

I Understanding you are about to publish Mr. S N E L L's Art of Writing; I therefore, in Justice to so Great a Master, desire to acquaint the Publick, That the Originals of that BOOK were the Best I ever wrought after: And tho' I have, for the most part, kept close to the Proportion of the Letter, yet I think it impossible for any Engraver to Reach that Delicacy and Spirit, that is produced from the Freedom and Boldness of his Hand: In answering this Request, you will very much oblige,

S I R,

Your humble Servant,

George Bickham.

The P E N.

A POEM by Mr. PETER MOTTEUX.

WHILE Modern Skill the British P E N refines,
And Best Adorning, Best deserves our Lines;
The graceful Muse the friendly A R T must praise,
That most diffuses, and preserves her Lays!
That Still-Life of the Q U I L, whose Strokes revive
What Memory would, but cannot, keep alive!

Long was the P E N imperfect, forc'd, or wild,
Till Time, the Rules to Freedom reconcil'd.
Like some starch'd Beauty you might *Writing* trace,
Affecting Ornaments, yet wanting Grace.
The *Scribes* crept on, by Compaſs, and with Rule,
At best like Pedants, regularly dull:
Redoubling Strokes, with Imitation curst,
Of with a Second they impair'd the First.
But now the A R T is perfect and refin'd:
There's only Room for Wonder left behind.
P O S T E R I T Y can labour to be blest
But with a Transcript, and the fame at best.
Ayes, S N E L L, and *Perlingb*, speak the *Pennan's* Fame,
An A R T is comprehended in a Name:
What speaking Picture can its Praises reach,
Like *Ayes* emphatic in his silent Speech!
How justly Bold in S N E L L's improving H A N D,
The P E N at once joins Freedom with Command!
With softness strong, with Ornaments not vain;
Loose with Proportion, and with Neatness plain;
Not swell'd, yet full; compleat in ev'ry Part;
And Artful most, when not affecting Art.
O'er Virgin-Paper when the Hand we trace,
How new, how free, how perfect ev'ry Grace!
So smooth, so fine, the nimble Strokes we View,
Like Trips of Fairies o'er the Morning-Dew.
So Winter Starlings, rising in a Cloud,
Shade Subject Plains, and dusk the Airy Road;
In various Figures wind, and as they fly,
Scheme a Wing'd *Alphabet* along the Sky.
With Ease the P E N, such Wonders can create,
For 'tis Creation, thus at once compleat.

Sure in its Flight, tho' swift as Angels Wings;
The Mind commands; and the bold Figure springs.
While the slow Pencil's discontinu'd Pace,
Repeats the Stroke; but cannot reach the Grace;

Go on Great A R T I S T S! 'till proud Envy bows,
And circling Plumes in Triumph crown your Brows;
Ye tuneful Birds around them sweetly Sing,
Who thus exalt the Product of the Wing.
Ye Muses praise Them, by whose Skill refin'd,
More charm'd we read the Product of the Mind.
Grac'd by their P E N S, your Verse new Value claims,
Like Beauteous Souls set off by noble Frames.
In the World's Nonage, Sence, with tuneful Sound,
Convey'd in Souls, a pleasing Entrance found.
With treble Force, to profit, and delight,
Thele strike yet deeper, thro' the quicker Sight,
And any Lines prove charming, when they write, }

Ye British Youths, our *Age's* Hope and Care,
You whom the next may polish, or impair;
Learn by the P E N those Talents to insure,
That fix ev'n Fortune, and from Want secure.
You with a dash in Time may drein a Mine,
And deal the Fate of Empires in a Line.
For Ease and Wealth, for Honour and Delight,
Your Hand's your Warrant, if you well can write:
Ye springing Fair, whom gentle Minds incline
To all that's curious, innocent, and fine!
With Admiration in your Works are read,
The various Textures of the twining Thread.
Then let the Fingers, whose unrivall'd Skill
Exalts the Needle, grace the Noble Q U I L.
An artless Scrawl, the blushing Scribbler flames,
All shoud be Fair that Beauteous Woman frames.
Strive to excell, with Ease the P E N will move;
And pretty Lines add Charms to infant L O V E.

RULES to Inform the LEARNER's Judgment.

i

In all the HANDS there are *Leading Letters*, and others that depend on them: The *Leading Letters* should be learned first, and then the rest of the ALPHABET.

The Round, Round Text, and Small Italian HANDS.

The *Leading Letters* in these HANDS are i. o. u. b. y.
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

a	depends upon o and i	p	depends upon y and o
b	upon b and o	q	upon o and y
c	upon o	r	round upon o
d	upon o and b	s	upon i and u
e	upon o	t	upon b and y
f	upon b and y	u	upon o and o touching
g	upon o and y	v	conson' upon i
h	upon b and u	w	upon o
i	upon b	x	upon u and o
m	upon i and u	z	upon o and o touching
n	upon i and u		

The Proportions and Positions or Slopes of these HANDS are many, according to the BUSINESS we are writing, and the Quantity to be brought into any assigned Place.

The Widths from side to side of an n, generally less than its Height.

The Distances of Letters, very near that to be observ'd between side and side of an n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Strokes that join Letters together, are seen in the a and b.

The Engrossing and Secretary HANDS.

The *Leading Letters* in these HANDS, are i. u. o. b. y.
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

a	depends upon o and i	p	depends upon y and o
b	upon b and o	q	upon o and y
c	upon i	r	upon i
d	upon o	s	round upon o
e	upon o	t	upon b and y
f	upon b and y	u	upon o
g	upon o and y	v	conson' upon b
h	upon b	w	upon o
i	upon b	x	upon u and o
m	upon i and u	z	upon o and y
n	upon i and u		

The Proportions and Positions of these LETTERS are many, according to the BUSINESS to be wrote, and the Quantity to be brought into any assigned Place.

The Widths from outside to outside of an n, the same as, or near, its Height.

The Distances of Letters exactly, or very near, the Distance between stroke and stroke of an n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines so much, as may not only prevent the Stems of your Letters from falling into one another, but give the best Grace to that Body of Writing.

The Strokes by which these Letters are join'd to one another, are seen in the a and b.

B RULES

RULES to Inform the LEARNER's Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then the *rest* of the ALPHABET.

The Square or Secretary Text HAND.

The *Leading Letters* in this HAND, are i. u. o. a. h. y.
The *rest* of the ALPHABET, as it *depends* upon these, is as follows.

b	depends upon h and a	p	depends upon y and a
c	upon a	q	upon a and y
d	upon o	r	round upon o and y
e	upon a	f	upon i and u
f	upon h and y	s	upon h and a
g	upon a and y	t	upon a
i	conson' upon i and y	v	conson' upon a
k	upon h	w	upon n and a
l	upon h	x	upon a
m	upon i and u	z	upon y
n	upon i and u		

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* from outside to outside of an n, the same as, or near, its *Height*.
The *Distances* of *Letters* exactly, or very near the *Distance* of *Stroke*, and *Stroke* of an n.
The *Distance* of *Words*, something more than between *Letter* and *Letter*.
The *Distance* of *Lines*, so much as may not only keep the *Stems* of *Letters* from falling into one another, but also give the best *Grace* to that *Size* or *Body* of *Writing* you are about.
The *Strokes* that join these *Letters* together, are seen in the a and t.

The German Text HAND.

The *Leading Letters* in this HAND are i. u. o. h. j. z.
The *rest* of the ALPHABET, as it *depends* on these, is as follows.

a	depends upon o and o	p	depends upon i and o, or a
b	upon h and o	q	upon o and i
c	upon o	r	upon i and u
d	upon o	f	round upon o
e	upon o	s	upon h
f	upon h	t	upon a
g	upon o and i	v	conson' upon i and o, or a
k	upon h	w	upon i and o
l	upon h	x	upon o and o touching
m	upon i and u	y	upon a
n	upon i and u		

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* from outside to outside of n, near its *Height*.
The *Distances* of *Letters* exactly, or very near the *Distance* of *Stroke*, and *Stroke* of an n.
The *Distance* of *Words*, somewhat more than that between *Letter* and *Letter*.
The *Distance* of *Lines*, so much as may not only keep the *Stems* of *Letters* from falling foul of one another, but also give the best *Grace* to that *Size* or *Proportion* of *Writing* you are upon.
The *Strokes* by which *Letters* in this HAND are joined together, are seen in the a and f.

RULES to Inform the LEARNER'S Judgment.

iii

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then those that *depend* on them.

The Court HAND.

The *Leading Letters* in this HAND are i. c. e. o. r. u. f. h.
The other Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon c and u	r round	upon c and h
b upon h	f	upon f
d upon o and u	s	upon o
g upon o and h	t	upon c
k upon h	v conson	upon h and u
l upon h	w	upon h and c
m upon i and u	x	upon o and h
n upon i and u	y	upon o and h
p upon f and u	z	upon h
q upon o and h	&	upon h and e

The Proportions or Sizes of this HAND are many; the Position upright.
The Width of n, from side to side, near a thickness of a Body-stroke.
The Distances of Letters, (except those that touch in joining) near the Width of n.

The Distance of Words, something more than those Letters have, that keep between them the greatest Distance.
The Distance of Lines, such as may be most Graceful for the Size or Proportion you are writing, and prevent the Stems of your Letters from interfering with one another.
The Joinings of Letters best described by Examples. [See Plate N°. 26.]

The Set Chancery HAND.

The *Leading Letters* in this HAND are i. a. c. o. f. s.
The rest of the ALPHABET, as it *depends* on these, is as follows.

b depends upon f and a	r depends upon c
d upon o	r round upon o
e upon o	f upon f
g upon c and f	t upon c
h upon f and a	v conson upon a
k upon f	u vowel upon c
l upon f	w upon c and a
m upon c	x upon o
n upon c	x upon a
p upon f and a	y upon a and f
q upon a and f	z upon f

The Proportions or Sizes of this HAND are many; the Position upright.
The Width from side to side of n, near its Height.
The Distances of Letters (except those that touch in joining) near the Width of n.
The Distance of Words, something more than between Letter and Letter.
The Distance of Lines, so much as may give the best Grace to the Size or Proportion you are writing, and prevent the interfering of the Stems.
The Strokes that join the Letters together are seen in the a and c. Except those which touch in joining.

B.

RULES

RULES to Inform the LEARNER's Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and those that *depend* on them afterwards.

The Running Chancery HAND.

The *Leading Letters* in this HAND are c. o. u. f. h. w.
The other Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon c	q depends upon o and f
b upon h	r upon f and h
d upon o	r round upon o and h
e upon o	f upon f
g upon c and f	s upon o
g upon o and f	t upon c
i upon u	v conson' upon o and w
k upon h and c	v conson' upon h
l upon h	x upon h and f
m upon u	y upon h and f
n upon u	z upon f
p upon f and h	&c upon o and h

The Proportions of this HAND are many; the Position upright.
The Width of n, nearly the full of a Body-stroke.

The Distances of Letters, (except those that touch in joining) near the Width of n.

The Distance of Words, something more than that of Letters from one another.
The Distance of Lines, that which will give the best Grace to the Proportion in which you are writing, and that will be sufficient to preserve the Stems of Letters from falling among one another.

The Joining Strokes are seen in the Letter a.

The Roman Print HAND.

The *Leading Letters* in this HAND are n. o. l. t. y. x. z.
The other Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon n	k depends upon l and x
b upon l and o	m upon n
c upon o	p upon y and o
d upon o and l	q upon o and y
e upon o	r upon n
f upon l	s upon l
g upon n and y	t upon n
h upon l and n	u upon n
i upon n	v conson' upon y
j upon y	w upon y

The Proportions of this HAND are many; the Position upright.
The Width of n, near its Height.

The Distances of Letters near the Width of n.

The Distance of Words, something more than that of Letters from one another.
The Distance of Lines, so much as may appear most Graceful, and keep the

Stems of Letters from interfering.

No Strokes to join: The Distances of Letters serving in their stead.

A B C D E F G H I J K L M N O
P Q R S T V U W X Y Z.

** What is here said about the *Hand* is to Introduce a Beginner; but if he desires to make himself *Complete* in them, I would Recommend him to Mr. THO. OLYFFE, at the *Hand and Pen in Fetter-Lane*, who by a long Practice, has attain'd to a thorough Knowledge of them.

RULES to Inform the LEARNER's Judgment.

V

In all the HANDS there are *Leading Letters*, and others that *depend* on them : The *Leading Letters* should be learned *first* and then those that *depend* on them.

The Italic Print HAND.

The *Leading Letters* in this HAND are i. o. n. b. y.
The rest of the Letters of the ALPHABET, as they *depend* on these, are as follow.

a	depends upon o and i	p	depends upon y and o
b	upon b and o	q	upon o and y
c	upon o	r	upon i and n
d	upon o and b	s	upon b and y
e	upon o	t	upon o and o touching
f	upon b and y	u	upon i
g	upon o and y	v	conson' upon o
h	upon b and n	w	upon n and o
i	upon b	x	upon o and o touching
k	upon b and n	z	upon o and o touching
l	upon i and n		
m	upon i and n		
n	upon i and n		

The Proportions and Sizes of this HAND are many ; the Position is Sloping.
The Width from side to side of an n, always less than its Height.

The Distances of Letters, the same as, or very near that between side and side of an n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Distances of Letters, serve instead of Joining Strokes.

The Black English Letter, or Old Print HAND.

The *Leading Letters* in this HAND, are i. o. r. z. h. p.
The rest of the Letters of the ALPHABET, as they *depend* on these, are as follow.

a	depends upon o and i	n	depends upon i and u
b	upon h and o	q	upon o and p
c	upon o	r	upon i and u
d	upon o	s	upon h
e	upon o	t	upon o
f	upon h	u	upon i
g	upon o and p	v	conson' upon o
h	upon h	w	upon o and o touching
i	upon h	x	upon i and u
k	upon h	y	upon i and r round
l	upon h		
m	upon i and u		

The Proportions or Sizes of this HAND are many ; the Position upright.

The Width from side to side of an n, less than its Height.

The Distances of Letters the same as, or very near, that between side and side of an n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Distances of Letters, serve instead of Joining Strokes.

THE RULES that I have here given for the several HANDS, are in that METHOD which the Greatest Masters amongst us, and in other Countries, have follow'd, and publish'd, being *Eafie* and *Applicable* in Practice : The EXAMPLES, as any One may see, were not design'd for a *Gandy* Shew among *Knobs* and *Flourishes*, but to be useful for Instruction by their Plainness and Number ; they being near One Hundred Pieces of them, in proper Lengths for such Quarto and Folio Books wherein Children generally write at Schools : They are likewise so contriv'd that by Cutting them asunder, they may be laid before the LEARNER, One Piece only at a time, till he is Master of ONE HAND before he begins another, and so prevent those Confus'd Impressions he will be apt to Receive by Viewing, and Copying after several differing HANDS at one and the same time, to the endangering his ever afterwards attaining to the writing of any ONE HAND well.

C

CHARLES SNELL.

ADVERTISEMENT.

MR. Clark having, from a concealed and perverse Humour peculiar to himself, form'd in his Imagination, some hope of gaining Credit, by a Contest upon the Subject of *WRITING*, undertook it in a Letter to me concerning the *Standard Rules* I had given of the *Round-Text-Hand* for large Inscriptions, and having received my Answer to what he has been able to say thereon, with undeniable Proofs of his Insufficiency that way; and besides, well-knowing that his other *Ridiculous Propositions* would come next under Examination, has in an Address to the Professors of *PEN-MANSHIP*, (stuffed with abusive Language) thought fit to throw up the Dispute: I shall therefore in Return (referring still to what has pass'd hitherto) give a short Account of that, and other Matters that preceded it, as follows.

Mr. Shelley having publish'd a Book, intitled, *Natural Writing*, with abundance of unnatural Strokes, and Sprig'd Letters; and Mr. Clark another, which he calls *The Pen-Man's Divesion*, a Title proper enough for a Book crowded with Monstrosities, fit only to be laugh'd at, together with Reflections they were fond of; I was persuaded (in order to clear an Useful Art from such trifling Incumbrances) to put forth a plain, but very useful *COPY-BOOK*, under the Title of *The Art of Writing*, with a Letter from Mr. Sinclair, reproving the Ridiculous Advances of those Two Authors. Upon this an Advertisement was made, wherein was declared, That the said Authors would join their Forces in One *COPY-BOOK*, to vindicate those Advances. But Mr. Shelley, wisely considering the Impossibility, dropt his Part in the Design. Thus died Sprig'd Letters.

About a Year after this, out comes Mr. Clark's *Writing Improved*, and to shew the usefulness of Monstrosities, by an Evidence of his Improvement, He leaves them altogether out of this Piece. Here departed Monstrosities.

My *Standard Rules* of the *Round-Text-Hand* for large Inscriptions appearing next, wherein I shew how that Hand may be perform'd by Rule and Compasses, Mr. Clark, in a Letter to me, asserts, That those large Inscriptions ought not to be done by Rule and Compasses; and to prove it, publishes in a Postscript to it, Two Letters (viz. n and o) perform'd by Rule and Compasses. These you may have of him gratis, the reason of which you'll know when you see them, for they are worth nothing. Then to prove that my Proportion of Four Fuls to the inward Width of (n) is too effeminate, he has publish'd a Proportion of less Strength to his full, (when he directs Five Fuls to the inward Width of n) mine being the $\frac{1}{2}$ of the Height, and his but $\frac{1}{3}$.

At last being forced to shuffle from Width, to inward Width, and from this to the Height of his Letter, and finding neither will help him out, he is reduced to say, I have misquoted him, and added the word *thereabouts* to his Rule concerning the Slope, and appeals for the Truth (as I do with him) to his Introduction, where being also detected, he drops his pretended *Standard Rules*, calls me hard Names, and flies for it. Thus went off Clark's Pretended *Standard Rules*.

C. SNELL.

BOOKS Printed for and Sold by H. Overton, at the Sign of the White Horse, without Newgate, London.

1. *Writing Improved, or Penmanship made Easy, in its Useful and Ornamental Parts*: With various Examples of all the Hands now practis'd in Great-Britain. By John Clark, Writing-Master. Price 5 s.
2. *The Standard Rules of the Round and Round Text Hands*: Mathematically demonstrating how better Alphabets of those Hands may be Performed than have ever yet been publish'd in Great-Britain; absolutely necessary to be known by all Writing-Masters, and others, who would gain a perfect Knowledge of those Hands; and very useful for Engravers, Painters, Masons, &c. who may have Occasion to draw large Inscriptions. Invented by Charles Snell, Writing-Master and Accountant, at the Free Writing-School in Foster-Lane. Price 2 s.
3. *An Essay after Mr. Charles Snell's Standard Rules of the Round and Round Text Hands*: By G. Bickham, Engraver. Price 1 s.
4. *The Penman's Treasury Open'd*: A new Essay for the Improvement of Free and Natural Writing in the English, French, and Italian Hands: By Charles Snell, Writing-Master; the first publish'd in England; done by Command of Hand. Price 2 s. 6 d.
5. *The Penman's Divesion*: A New Copy-Book: Containing the usual Hands of Great-Britain, after the most Free and Natural Manner for Business. Adorn'd with Variety of Loose and Easie Figures and Flourishes, by Command of Hand Invented and Performed by John Clark, Writing-Master. Price 2 s.
6. *The Practical Penman: A New Copy-Book*, Containing the usual Hands of Great-Britain; more particularly the Law-Hands; viz. The Engrossing, Text, Secretary, Great Court, Small Court, Common Chancery, and Set Chancery Hands; And
- also, a Small Specimen of the Abbreviations in Court-Hand. By Thomas Oliffe, Writing-Master. Price 1 s. 6 d.
7. *England's Pen-man; Or, Cocker's New Copy-Book*. Containing all the Curious Hands practis'd in Great-Britain, and our Neighbouring Nations: With admirable Directions peculiar to each Hand. As also the Breaks of Secretary, Roman, and Italian Letters. With the Exemplifying Court-Hand: And an Exact Copy of the Greek Alphabet. Written and Engraven by Edward Cocker. Price 2 s.
8. *The British Pen-Man: A New Round Hand Copy-Book*: Being the most useful Hand now Practis'd in Great-Britain. By George Johnson, Pen-Man, in London. Price 1 s.
9. *A new Striking Copy-Book*. By George Shelly. Price 1 s.
10. *A new Book of Alphabets of all the Hands design'd for the Use of Christ's Hospital*. By George Shelly. Pr. 1 s. 6 d.
11. *A Quarto Book to write in*, with a Printed COPY at the Top of each Leaf. Price 1 s.
12. *Youth's Recreation: A New Copy-Book*. Containing Examples of the Usual Hands of Great-Britain; written after the *Newest Mode*; Adorn'd with very Easie and Familiar Command of Hand, according to the Humour of the Age. By Humphrey Johnson, Writing-Master. Price 6 d.
13. *Round Hand Alomode*. Price 6 d.
- Likewise a POEM on Writing, printed on a Sheet of Royal Paper, with the Effigies of 6 of the most celebrated Writing-Masters of London. All finely Engraved by G. Bickham. Price 1 s.

1259.e.7

The Art of Writing;

In its Theory and Practice.

BY

Thomas Wilson M.A.

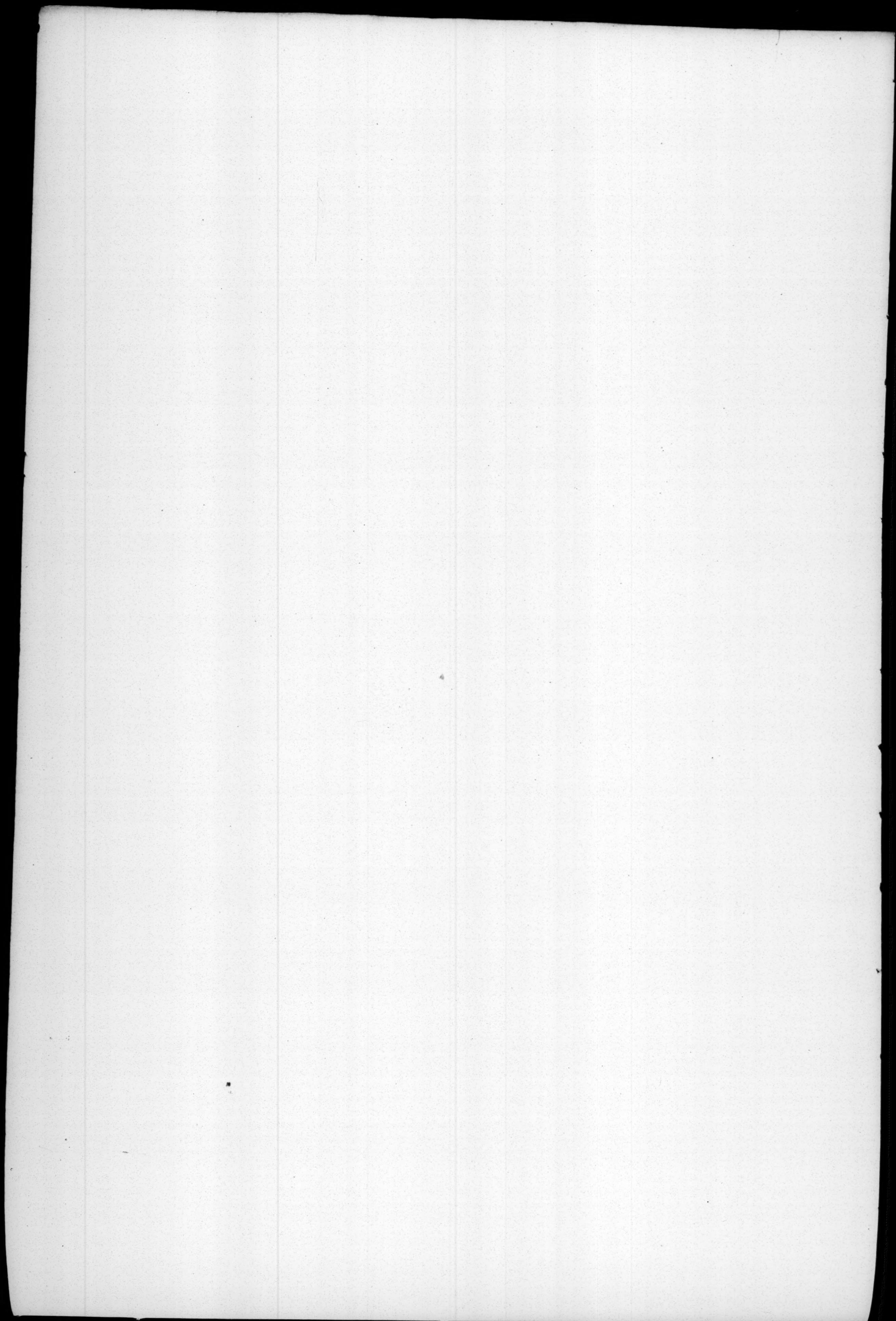
K.

At the Free Writing-School in Foster-Lane London.

With whom Youth may be taught.

GEORGE BRETHERTON, SETTER.

Printed, for and sold by, Henry Overton at the White Horse without, Newgate, London. 1712.



Mr. Andrews Sirs. of W. Street /
111 Great Britain: /
Edinburgh 1811.

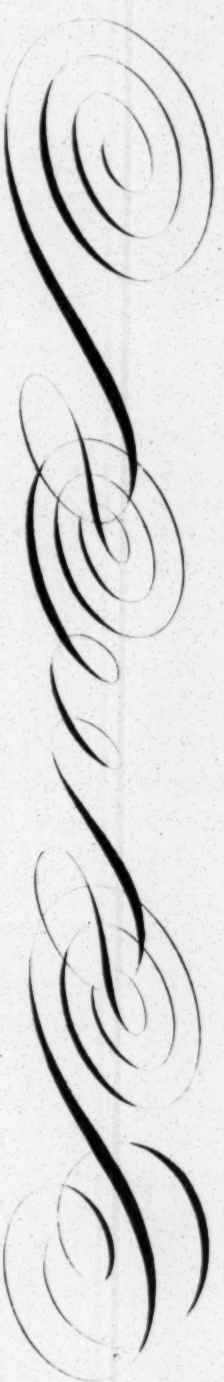
Is about eighteen years since. I published my first Essay in which I endeavored to promote an easy, gentle & useful way of Writing, like *HOURS*. And my Reputation, when having I sold a third of a Dozen, began to take Notice of such Authors as were then improving. That on the Subject, by command of His Majesty was no more than a *Manuscript*. Imitation of. It was very soon unbanking (People crowded) as a security of temper in me. But my extraordinary encouragement. When I received from Mr. S. many of our eminent Merchants, sufficiently proved that you took my honest intentions in a more generous sense. You will therefore easily believe that I propose to this Book, has no other Design than to prove that I sit from contempt in which you have as cheerfully labored to excel as

Yours truly
J. F. 22. 1711.

Yours truly
Gentlemen,
Yours humble Servant
Charles Smith.

A B C D E F G

Anna, Bbmbb, Cccc, Ddndnddt,
Eeee, Fff, Ggngng, Hhmbmbbh,
Iiiii, Kkk, Llndndt, Mmm, Nnn,
Ooooo, Pppp, Qquququq,
Rrrrr, Sssss, Tttt, Uuu, Vvvvv,
Wwwww, Xxxx, Yyyngng, Zzzzz.



As every advantageous, & ingenious man
to communicate their sentiments to each
other, it discovers a generosity, improves
the judgement, invigorates the, sincerity,
as emulation, and promotes industry.

G H I J K L M

H O S S S

Since it is certainly the greatest misfortune and unhappiness of humane nature to suffer the passions to gain the ascendant of our reason, we ought with the greatest circumspection to consider what is the predominant passion, & watch its first motions, with all the precaution imaginable, in order to subdue it.

I have to pay to Mr. Theophilus Jennings, or order, twenty nine pounds ten shillings and six pence in demand. Witness my hand this 30 November 1711. —
£29. 10. 06. — Anthony Jenar.

Consistency is the product of a resolution formed in a generous mind on the principles of morality & Religion, enabling the Virtuous and Magnanimous Soul, to remain steady & unshaken in the greatest dangers.

T S S S S

L D S D S

SG

Jan^y 5. 1711.

If you would attain to an Excellency in Writing, Affor
net new invented Forms of Letters, and learn not Strokes
through the Bodies of those you use: This will preserve
Its Legibility: Let your Letters be adapted to the most easy
way of Writing: This will make your Hand expeditious:
And if a Delicacy & Spirit appear in your Strokes, and
a due regard be had to the Proportion of Letters, Words, and
Lines; your Writing will appear Beautiful. —

Wm^d Smith.

1 2 3 4 5 6 7 8 9
a a o o u u m m i s i x

S S S S S

N O P Q R

Learn in all Estates to be content, know how to want,
and to abound, let every condition be alike to thee, do
not only submit but be satisfied, if thy cup be emp-
ty, do not repine, is it full? do not spill, carry a stea-
dy hand, and keep a constant course, be still the same
whatever alters, do not thou, subscribe to Gods Will,

Abbedeffghhbykklll
mnopqqrstuvwxyz

Les envieux, disent ilques, sont bien malheureux, par
esquils ne sent pas seulement tourmentez, de leurs
propres maux, mais du bien meime qui arrive aux
autres. Le secret de tourmenter les envieux est de bien
suyver

T U V W X

Amæ,
Amæb,
Amce,
Amcl,
Emce,
Emf,

Amæa Amæb Emce Amæcl Emce Amcy M.
Emcy Amæb. Amcy. Hy. Amæb Amæll. Amm
Ammm Emce Ammp Amcyg Ammmoz. Amfz
Ammt Uf. Amm Ammm Ammm Ammcy Amz. &c



Litteras tuas 15 Martii datas reddidit. mihi filius tuus, qui
hæc hora iter ingreditur, quod passum ei, & quia quam
querit doctrine, sacundum, tibique adeo statum prece?
Litteras fecit ab illis. Demine Legato. & a me ad amicos.



• In things indifferent it is good to deny our selves: All that
is harmful may not be expedient: it is more safe not to make
use (sometimes) of our liberty. than to go to the last link.
None but a Fool will come too near to Danger: May 17.
14

Emgy,
Amhu,
Amgh,
Amku,
Amll,
Amu,

Nmm,

Omooc,

Pmppt,

Zmpqu,

Rmrr,

Smfss,

Before thou enterest upon any action, consider not only whether it be sinful, but whether it be expedient: that may be sinful in it self, but not at such a time: or for chance not at all to thee: a circumstance alters the case: & makes an action sinful. What is one Man's Heart: is another Man's possession: In doing a good Action &c.

Five La Hume: 1744.

By Order & for account of the Honourable Company of Merchants, I have this day drawn on you, 10000 £ to one to y^e Order of Benjabs Committance: & 8000 £ to one to y^e Order of Justice: Maintaining at 45-3ait 3uo Recommend to you the honours of my Bids, & if you have not yet y^e Necessary Orders from the said House &c.

Smthtu,

Wllou

Wmrr,

Rmrr,

Wmrr,

Zmrr,

Name,
 Blunt,
 Camm,
 Damm,
 Emmell,
 Ffmas,

Debts Standing out

Some Dead & others of Little Credit, & Shait'd; fory, Stockfish,
 Received by the Dolphin, Viz.

And Gerardine for 1 Bale £ 68 . 16.
 Geo. B. & Alcock for Red 92 . 8.
 Oswald Oswald for Jam 110 . 1.
 Geo. me & Robinson for Jam 214 . 4.
 Luane & Cochrane for Jam 206 . 2.

At 16¹/₂ p. 100 691 . 11. £ 111 . 13.

Agree to Reduce unto B. 120 p Cent 18 . 14.

£ 92 . 23.

Tenue 1st May 17^m.

Proceaur
 of Com. a

Gamble,
 Ham,
 Jernan,
 Keme,
 Mann,
 Mann,

Name,
 Come,
 Please,
 I will,
 Run,
 Home,

Account of Disbursements

made here for order of Sirs Account of Mr Vincent, Messrs,
 on Goods on board of following ships from London to Arch:
 with Conveyance from thence &c

1575 Ship George, Capt. Thomas Bonar,
 1575 Ship South, Capt. James Monahan,
 2625 Ship Anne, Capt. Nicholas Lane,
 2625 Ship Victor, Capt. James Bonar,
 8400 For Jan. Jan. Tackling at 4p Cent 336.

For a Policy 1.
 Provision 1/2 p Cent 42.
 43.

379

Sentinels
 Must
 May 1711.

Trust,
 I will,
 I will,
 I will,
 I will,
 I will,

To Mr P Nysbette M^r
in London

Sir

June 6: 1711.

I have with y^e 'honour' of yours of
the 28th pasado your Remittances for my Receipt
of 1195 £ pons upon Hummault & 1673 £ pons
upon the Hummance. They are accepted & y^e three
is credited. I have also got acceptance of that for
y^e Receipt of 3759 £ pons upon Hummance
& Company. At its time you shall have Credit & I
send you back protested for them. Acceptance that
of 1347 £ pons upon the Hummance. That upon the
Hummance is accepted & shall be delivered to y^e Bearer
of the second. I have honoured your draughts of
1500 £ pons to y^e Order of Hummance & am —

Y^r Obed^t
W^m Pitt

To Mr P Pitt
M^r In London

M^{re} Conf^r N. Bernardin,
Banq^r A. Nantes.

M^{re} Conf^r

A Paris le 15. Février 1710.

Je vous envoie par le présent le montant de la somme de 40000. que Messieurs Parmentier & de Lyon m'ont fait pour votre compte & continuerai jusqu'à 15000. Je n'ay de même que 10000 que Monsieur Piret me doit tierce. J'ay Remis ce jour à Mess^{rs} Duquetan & de la Roche pour votre compte 1000 écus à 77. Jette de la Contable du 4. Janvier à 2. nances, sur l'annuaire, que je n'ay pu avoir qu'à 76. Je vous en ay débité de 13039.09.06. J'ay Messieurs. Hancollan de Hannib^l deus tierce 4.6000 pour mon compte je vous prie d'y faire honneur, & prendre à l'échéance votre remboursement sur

Conf^r N^{re}
V^{re} très humble serv^r
C. L.

M^{re} Conf^r N^{re} A. Lommaux,
March^r A. Paris.

London 5. July 1711.

It passes too great a Complement on my Judgement, when
you desire my Advice concerning the Education of yo^r Son,
I must indeed admit it a matter of extraordinary moment, to
give a Youth of so capacious a Genius, an advantageous Edu-
cation: But certainly, the same Providence & penetration that
accompanies all your other undertakings, will not fail to lead
you to make use of the best Masters: & I know you have some
wisely enough to reward their merits: What advice can you
then want, from

Yours^t
Humble Serv^t

Sam^l Mordaunt

Barbador.

1. 1.
2. 2.
3. 3.
4. 4.
5. 5.
6. 6.
7. 7.
8. 8.
9. 9.
0. 0.

Since y^{rs} 10th January 1711. p^d 187. to 6. at 56½ p^d.
Discharge pay this. List of Exchange to y^r M^r Weir. 1st Quarter
Theoddr or Order. £87. one hundred eighty seven. 8 ten p^ds. (B^{rs} 2
at fifty six pence half penny p^d. Exchange in our selves. & place it as p^d.
Adm^r _____

To M^r Lawrence, Fuller
In London.

Jones & Humbley.

Received y^{rs} 11th of January 1711 of M^r Wentworth. London the sum of £. 5. d.
Sixty nine pounds Eighteen Shillings & Nine pence in full of account. May
Recd _____

Edw. G. M^r

Received y^{rs} 12th of January 1711 of M^r Randolph. London the sum of £. 5. d.
One Hundred forty two pounds three Shillings & four pence in full of acc^t.
May Recd _____

Edw. G. M^r

v	u	o	h	y	o	i	.
h	o	b	o	c	h	o	p
o	e	h	y	f	o	h	g
h	k	h	l	u	m	n	y
o	p	h	o	q	n	r	r
w	s	i	i	o	v	u	v
w	x	h	y	h	a	z	z

1 2 3 4 5 6 7 8 9 0.

Have not hard thoughts of providence;
however it goes yet God is good, and all
shall work to that intent to thee, be quiet,
and let him alone; things are framing;
for his Glory, he knows best what is y
best, why then should we question him?

51720736148529102374276180253479123501752745210

*Litteras tuas mihi reddidit tabellarius vester
hinc iter habens Dachspergium. Francosur-
tum mihi litteras quas ad te scripsi ante di-
es quatuordecim et septem. mihi etiam an-
te octiduum litteras ad Waldesheim. quas
porro curaret tibi reddendas cum libello &c.*

152731405862493701234567890572018452306792.

To Mr. Hannet.

Reserve your self, and frequent such
society, shun the company of contempti-
ble persons, lest you be drawn in.
If by accident you are amongst them,
discover a dislike of their proceedings,
and make not their practice yours. Be

Jealous of every action of your life, to be
a matter of moment, and be well address'd
in what you do, do not delay, yet dilate;
make purpose, ponder & then proceed.

To Mr. B. Finlay.

Edw. Norman

Commend me man to his face, and behind,
his back do not commend him: If you
know any good of him let others know it:
if any ill let it be himself: if he stand so
absent of you can speak well: if not say
nothing: accuse none that are not present.

Stand rather to be good than to be great:
in virtue there is no vanity, worth is the
only wealth: it is goodness, not greatness,
that will let you good & stand in stead.

Edw. Gates.

Notes,

27th.
November 28. 1741.

Dear Sir,

I have natural & ridiculous painting, which has been commonly used: by ourselves. I think as an Ornament to the Nation. I think has rendered it so very tedious, as not to be worthy of your imitation. I think the imaginary painting which they attempt, to prevent rather from a melancholy temper, than the true spirit of an Artist. I have therefore here endeavored to make the Hand in some measure like your Conversation, free, easy, & natural: without disguise or affectation. I hope well. I have succeeded. I must leave to your discerning Judgments, & they shall be pleased to advise me _____

Yours humble Servant,
James Minterick.

Handwritten decorative flourishes in a cursive script, enclosed in a rectangular border.

Alma, Doubt, Cum, Dumb, Eme, Sin, Mm, Nny, Doubt, Sing, Rumb, Sull, Mmm, Nnn, Dmo, Sump, Cum, Rm, Sns, Cum, Dmb, Mmo, Rm, Nny, Sing, 21.

• Innocence is the greatest simplicity: A good Conscience is a continual feast: This is the only Music which makes a Merry heart: This makes sinners sing, when they say for themselves, It matters not who amises, if I am innocent.

Society is the foundation of virtue: where the spring is polluted, the stream cannot be pure; and where the ground is not good, the building can never be firm and lasting.

Handwritten decorative flourishes in a cursive script, enclosed in a rectangular border.

Deus

Extrahi prioribus uicis litterarum
benefactum, et bene lingua prout
sebam: quod praesentat dixi hodie
possunt, ista donatio aliusque.

Deus est pater ista habet ut nunti. Sed de re re re re
habet more, reus hie in uisum: de hie hie hie hie hie hie
longe meo, nunc de re hie hie hie hie hie hie hie hie hie
reus hie hie hie hie hie hie hie hie hie hie hie hie hie hie hie

Haec quibus subitum ad eos atque
otiosum amittit noli. Obiitum et
tristitudo. Regem inuenerunt qui ad
suo obiditio inuenerunt. Curonibus et

Deus

H **S** **D** **H** **S** **H**
S **S** **S** **S** **S** **H**

S bonhomme vertueux est une agreable fontaine dont on a beau troubler l'eau & la saluer et se ne l'aist pas den jeter toujours de clame qui retient toute la purete de la source. ambroise
Aabbcccdeffggghhhiiiijkkkllmmnn
nnooppqqrrrrsssstttuuuvvwxxyzz

So values not his labour that overcomes neither pain nor peril is reckoned by him that gets the prize the end makes amends for the means he that dwells with the race need not repent the pains of running it.

S **S** **H** **S** **H** **S**
S **S** **S** **S** **S** **S**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm

Qla b c d e f g h i j k l m n o
p q r s t u v w x y z z c

Promyse nothing to your prejudice, shewest thou
scarcely what you promise; no good binds like this;
word of an honest man, his conscience is witness.

Let not a small difference in
indignment, make a difference
in affection: may not hearts
agree, though heads differ.

Rr Ss Tt Uu Vv Ww Xx Yy Zz

Ande
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24a.
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24j.
24k.
24l.

Aa Bb c d e f f f g h i k l m n o.
P p q r s t u v x y z et
numibus ad quos presentes littere nostre perueniant sa-
lute[m] gratias quod nos pro diuersis bonis causis et conside-
rationibus nos ad presens specialiter mouentibus de gra-
tia nostra speciali at ex certa scientia & merito moti nris

i. ii. iii. iiii. v. vi. vii. viii. ix. x. xi. xii.
xiii. xiiii. xv. xvi. xvii. xviii. xix. xx. xxi.

[illegible][illegible]

A^a B^b C^c D^d E^e F^f G^g H^h Iⁱ J^j K^k L^l M^m

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.

Prize exquisite workmanship, & be carefully diligent.

WRITING in all the HANDS used in Great-
Britain; ARITHMETICK in WHOLE NUMBERS,
and FRACTIONS *Vulgar* and *Decimal*; Foreign Exchanges,
and MERCHANTS ACCOMPTS in the true *Italian Method*
of *Double Entry* by Debtor and Creditor, are Taught
by CHARLES SNELL, *Writing-Master* and *Accomptant*,
at the *Free Writing-School*, in *Forster-lane*, L O N D O N.

With whom Books may Be sold.

Nⁿ O^o P^p Q^q R^r S^s T^t U^u V^v W^w X^x Y^y Z^z, &

